Christmas at St George's Windsor

THE CHOIR OF
ST GEORGE'S CHAPEL
WINDSOR CASTLE

organ LUKE BOND

JAMES VIVIAN

hyperion

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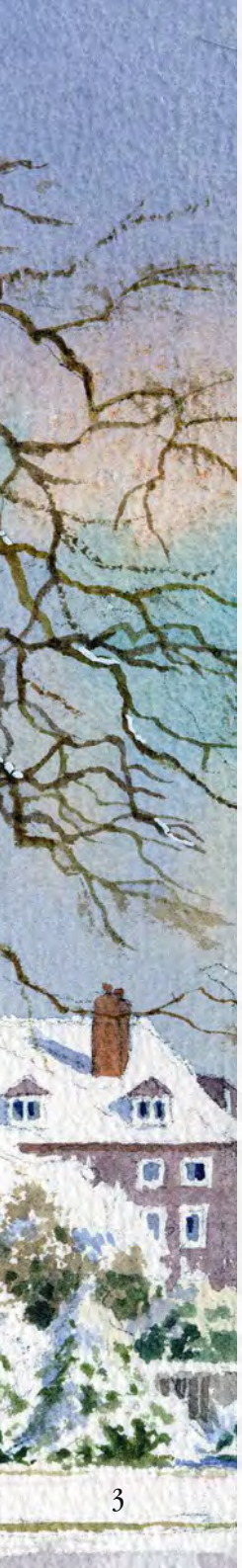

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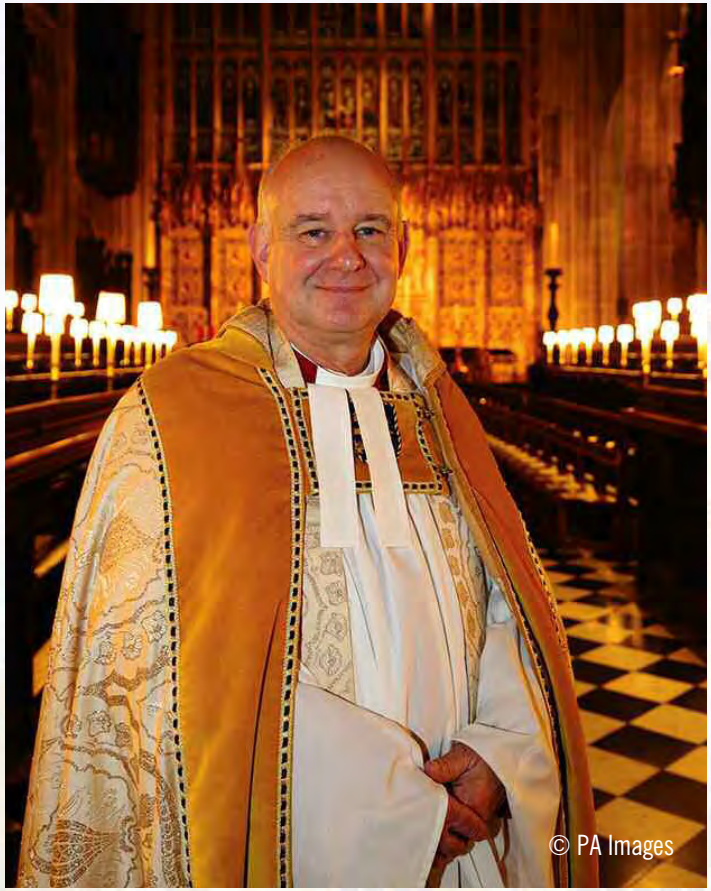
THE CHOIR OF ST GEORGE'S CHAPEL, WINDSOR CASTLE

JAMES VIVIAN conductor with **LUKE BOND organ** 3 4 9 12 13 17 18 24



INTRODUCTION

As Canon Precentor, I am delighted to have this opportunity to introduce this latest recording made by The Choir of St George's Chapel, Windsor Castle.

In recent years many millions of people will have had the opportunity of seeing St George's Chapel, the spiritual heart of Windsor Castle, as the Church in which two royal weddings have been solemnized. A vast number of people have entered the Chapel as part of a visit to the Castle. Many who do so are struck by the sheer beauty of the building, its light and delicate architecture drawing the eye upwards beyond our everyday lives and their concerns.

As the Chapel of the Order of the Garter, we aim to celebrate and embody their ideal of service to the nation and to the world. Praying each day for the members of the Order (founded by King Edward III in 1348) both living and departed, we are encouraging those present to live lives inspired by the virtues of service and self-sacrifice.

Moreover, in this most beautiful building each day throughout the Chapel's history, worship has been offered to almighty God, and music has played a central role in that offering from the earliest days—it still does. This is true of great national services, such as the Service for the Order of the Garter, or the Service of the Royal Maundy. But music offered to the highest possible standard of musicianship and devotion is also a feature of the daily office of evensong, sung six days a week throughout the year, where the Choir sings anthems from a wide repertoire of choral music reflecting the liturgical seasons of the Church. In this recording the Choir performs music appropriate to the seasons of Advent, Christmas and Epiphany, leading us through the season of anticipation and preparation, to the joyful celebration of the Incarnation, and culminating in the affirmation of Epiphany that the redemption that Christ brings is to the whole world. I very much hope that you enjoy this collection of sacred music brought to you by The Choir of St George's Chapel, and that in listening you are also brought close to the enduring truths of the Christian faith for which the Chapel has stood for so many hundreds of years.

MARTIN POLL © 2019

Members of the public are welcome to attend the regular daily services in St George's Chapel. More information can be found at www.stgeorges-windsor.org

THE COLLEGE of St George, a self-governing religious community of clergy and laity, was founded by King Edward III in 1348. Its role is centred on St George's Chapel, to pray for the King and his successors, to maintain the Opus Dei, and to provide a spiritual home for the Order of the Garter, the most senior of the British orders of chivalry. Apart from a short period of closure during the Commonwealth in the seventeenth century, the College has served continuously to the present time. The Choir consists of some twenty choristers and twelve lay clerks. The latter live, with their families, within the walls of Windsor Castle, which is a working royal residence, while the choristers are educated at St George's School, beneath the Castle walls. The Choir is thus part of a resident community, dedicated to supporting the work of the Chapel. Visitors from all over the world find here not only inspiring architecture and exquisite decoration, but also a living environment of prayer and worship. Hence the music of the Choir is not just an adornment of the Chapel's offering of worship, but is an act of worship in its own right.

At the heart of the Choir's work is the pattern of daily services throughout the year, for which repertory is drawn from the medieval period to the present day. Special occasions, as well as the major festivals of the church's year, entail special music. Christmas is a particularly busy season. In addition to its day-to-day work, the Choir gives at least three concerts in Windsor and elsewhere, as well as two carol services, a Midnight Mass, and two services on Christmas Day itself. The music heard here has all featured at one or other of these services and concerts. The brother of actress Dame Sybil Thorndike, Russell, was a chorister in the closing years of Queen Victoria's reign, and wrote a vivid account of his Christmas experiences in Windsor Castle:

> The Castle was at its gayest … and we always liked life better when the Castle was full. The Queen loved to get all her distinguished relations about her … Sometimes they were invited for special occasions, and we used to wonder which king would be given which place in Chapel. Joy was certainly the keynote to our Windsor Christmases; and whereas other schoolboys would be most indignant at being kept from home for the festive season, we wouldn't have missed a minute of it, nor have had it otherwise.

JOHN HEIGHWAY © 2019

1 Creator of the stars of night PLAINSONG SIMON WHITELEY *cantor*

The celebration of the Christmas season begins with the office hymn *Conditor alme siderum*, set for Vespers on each of the four Sundays of Advent, in a translation by the Revd John M Neale (1818–1866). The melody dates from the seventh century.

Creator of the stars of night,
Thy people's everlasting light,
O Jesu, saviour of us all,
Regard thy servants when they call.

Thou, grieving at the bitter cry
Of all creation doomed to die,
Didst come to save a ruined race
With healing gifts of heavenly grace.

Thou cam'st, the bridegroom of the bride,
As drew the world to evening-tide,
Proceeding from a virgin shrine,
The son of man, yet Lord divine.

At thy great name, exalted now,
All knees must bend, all hearts must bow,
And things in heaven and earth shall own
That thou art Lord and king alone.

To thee, O holy one, we pray,
Our judge in that tremendous day,
Preserve us, while we dwell below,
From every onslaught of the foe.

All praise, eternal Son, to thee,
Whose advent sets thy people free,
Whom with the Father we adore,
And Spirit blest, for evermore. Amen.

ANONYMOUS (seventh century)
translated from Latin by JOHN M NEALE (1818–1866)

2 Vigilate WILLIAM BYRD (1539/40–1623)

It is fitting that this collection includes more than one composition by the pre-eminent composer of his age. *Vigilate* was printed in Byrd's first volume of *Cantiones Sacrae* (1589). Throughout his life Byrd had remained committed to the Catholic cause, and some of his pieces may be understood to make covert reference to this. In St Mark's Gospel, Jesus cautions his disciples to be vigilant and ready for God's coming, while Byrd may be thinking of the risks of betrayal by informants. The music provides ample evidence not only of Byrd's mastery of sacred polyphonic technique, but also of madrigalian 'word painting' in vivid depictions of cockcrow and languorous slumber.

Vigilate, nescitis enim
quando dominus domus veniat,
sero, an media nocte,
an gallicantu, an mane.
Vigilate, ergo, ne cum venerit repente,
inveniat vos dormientes.
Quod autem dico vobis, omnibus dico: vigilate.

MARK 13: 35–37

Keep watch, for you do not know
when the lord of the house will come,
whether late, at dead of night,
at cockcrow, at dawn.
Keep watch, therefore, lest he come suddenly
and find you sleeping.
What I say to you, I say to all: keep watch.

3 Saviour of the world ALUN HODDINOTT (1929–2008)

The poet Benjamin Hall Kennedy is well known to generations of schoolchildren as the author of a (popular?) Latinprimer. Hoddinott's *Three Advent Carols* were composed for George Guest and The Choir of St John's College, Cambridge, and first performed on Advent Sunday 1987. Perhaps best known for his considerable instrumental output, Hoddinott's setting of *Saviour of the world* reveals an equal gift for vocal and choral writing.

Saviour of the nations, come,
Leave for us thy glorious home;
Glad osannas we will sing,
Greeting thee, our heavenly king.

Come, Lord Jesus, take thy rest
In the convert sinner's breast;
Make the quicken'd heart thy throne,
Son of God, the virgin's son.

Welcome to this vale of tears,
Ripeness of the perfect years;
Born as man with man to dwell,
Come, our true Emmanuel.

God in man, incarnate God,
Sinless child of flesh and blood,
Man in God, thy brethren we
Raise us up to God in thee.

BENJAMIN HALL KENNEDY (1804–1889)

4 This is the record of John ORLANDO GIBBONS (1583–1625) TOM LILBURN *alto*

Gibbons's verse anthem was written at the request of William Laud (later Archbishop of Canterbury) for St John's College, Oxford, of which Laud was President. To judge from the number of surviving manuscript copies, the anthem was much admired. The solemn character and skilful counterpoint of this music would certainly have appealed to Laud's well-known 'high church' tastes.

This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him: Who art thou?
And he confessed and denied not; and said plainly: I am not the Christ.
And they asked him: What art thou then? Art thou Elias? And he said, I am not.
Art thou the prophet? And he answered, No.
Then said they unto him: What art thou? That we may give an answer unto them that sent us.
What sayest thou of thyself? And he said, I am the voice of him that crieth in the wilderness: Make straight the way of the Lord.

JOHN 1: 19–23

5 Rorate caeli JOSEPH RHEINBERGER (1839–1901) DOMINIC BLAND *tenor*

For most of the last century, Rheinberger was known chiefly for his organ music. Recently, however, examples of his enormous output for other instruments and voices, now available in modern editions, have begun to be reassessed and more widely appreciated. His setting of *Rorate caeli* from *Neun Advent-Motetten*, Op 176 (1893), for unaccompanied four-part chorus, is characteristic in its employment of lush harmony and supple melody.

Rorate caeli desuper
et nubes pluant iustum;
aperiatur terra et germinet salvatorem.

ISAIAH 45: 8

Drop down dew, heavens, from above,
and let the clouds rain down the just one;
let the earth be opened and bud forth a saviour.

6 Telling MICHAEL FINNISSY (b1946)

Telling was composed in 2008 for the choir of St Michael and All Angels in Brighton, and its Director of Music Philip Adams. The anonymous sixteenth-century poet seems reluctant to express joy at Christ's birth, and warns us to listen to what he tells as he laments man's unreadiness. The composer writes thus:

> In all the carols I have written I have taken pains to remind congregations that the Christ child was born to redeem humanity, and that he was destined to die, as prophesied. The final chord in the refrain of *Telling* has no verbal equivalent—its mystery, ambiguity and even irrationality are peculiar to Music. Is the reminder in an 'admonitory tone'?! Must carols be fluffy and sentimental?!

Soon must I sing with rejoicing,
For the time it is run.
Of a wee child all undefiled,
The king of heaven's son.

His blood so red for thee was shed,
The price it was not small,
Remember well that which I tell,
And come when Jesu call.

Man stands in doubt, and seekst about,
Where that they mayst him see.
Idols they set, riches to get,
Fashioned from stone and tree.

His blood so red …

Mankind I call which lies in thrall,
For love he made thee free.
To pay the debt the price was great,
From hell he ransomed thee.

His blood so red …

ANONYMOUS (sixteenth century)

7 Bogoroditse Devo ARVO PÄRT (b1935)

Composed in 1990 for Stephen Cleobury and The Choir of King's College, Cambridge, this is a setting of the Russian Orthodox version of the *Ave Maria*, Gabriel's salutation to the virgin (Luke 1: 28). Pärt's distinctive treatment of the text conveys the excitement of the approaching birth of Jesus, with alternations of duple and triple metre, and chant-like melodic repetitions, building to a joyous climax before subsiding into a mood of hushed awe.

Bogoroditse Devo, raduysia,
Blagodatnaya Mariye, Ghospod' s Toboyu.
Blagoslovenna Ti v zhenakh,
i blagosloven plod chreva Tvoyego,
yako Spasa rodila yesi dush nashïkh.

LUKE 1: 28

Virgin mother of God,
Hail Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb,
for you gave birth to the saviour of our souls.

8 A tender shoot OTTO GOLDSCHMIDT (1829–1907)

Otto Goldschmidt trained in Leipzig under Mendelssohn, married the 'Swedish Nightingale' Jenny Lind in the United States, and settled in England, where he founded The Bach Choir. *A tender shoot* is an English paraphrase of the late-sixteenth-century Marian hymn *Es ist ein Ros' entsprungen*. This refers to Isaiah's prophecy that a shoot will come from the tribe of Jesse, thus establishing Christ's ancestry through the Virgin Mary (the 'rose' of the German original).

A tender shoot hath started
Up from a root of grace,
As ancient seers imparted
From Jesse's holy race.
It blooms without a blight,
Blooms in the cold bleak winter,
Turning our darkness into light.

This shoot, Isaiah taught us,
From Jesse's root should spring.
The Virgin Mary brought us
The branch of which we sing.
Our God of endless might
Gave her this child to save us,
Thus turning darkness into light.

OTTO GOLDSCHMIDT (1829–1907)
translated by WILLIAM BARTHOLOMEW (1793–1867)

9 Tomorrow shall be my dancing day JOHN GARDNER (1917–2011)

The text of *Tomorrow shall be my dancing day* suggests links with fourteenth-century mystery plays, and alludes to Christ singing of his own incarnation, depicting his life as a dance. In his setting composed in 1966 for St Paul's Girls' School, John Gardner coupled the traditional words with an original melody in a restless alternation of duple and triple metre. This dance has a primal energy about it that conveys the breathless anticipation as Christmas draws near.

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;
Sing, O my love, O my love, my love, my love,
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.
Sing, O my love, O my love, my love, my love,
This have I done for my true love.

In a manger laid, and wrapped I was
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance.
Sing, O my love, O my love, my love, my love,
This have I done for my true love.

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance.
This have I done for my true love.
This have I done for my true love.

ANONYMOUS

10 **Puer natus est nobis** PLAINSONG BEN ALDEN *cantor*

The Mass of Christmas Day opens with the introit *Puer natus est nobis*. Byrd's two books of *Gradualia*, published in 1605 and 1607, provide the proper liturgical music for the principal feasts of the Catholic Church's year. The chant, dating from the tenth century, begins with a rising fifth, which Byrd echoes in the opening motif of his polyphonic setting. The music exemplifies Byrd's most mature style, effortlessly combining concentrated counterpoint with rhythmic intricacy and virtuosic vocal writing.

Puer natus est nobis, et filius datus est nobis:
cuius imperium super humerum eius:
et vocabitur nomen eius magni consilii Angelus.

To us a boy is born, and to us a son is given:
his power is upon his shoulder:
and his name will be called Messenger of great counsel.

ISAIAH 9: 6

11 **Puer natus est nobis** WILLIAM BYRD (1539/40–1623) DANIEL BRITTAIN, TIM TRAVERS-BROWN *alto* BEN ALDEN *tenor*

Puer natus est nobis, et filius datus est nobis:
cuius imperium super humerum eius:
et vocabitur nomen eius magni consilii Angelus.
℣ Cantate Domino canticum novum: quia mirabilia fecit.

To us a boy is born, and to us a son is given:
his power is upon his shoulder:
and his name will be called Messenger of great counsel.
℣ *Sing unto the Lord a new song, for he has worked wonders.*

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

ISAIAH 9: 6; PSALM 97: 1

12 **Sussex Carol** ANONYMOUS arr. PHILIP LEDGER

No collection of Christmas music would be complete without examples drawn from the rich vein of English folk song, and the *Sussex Carol* is one of the best-known of these. The earliest known source of the text was printed in 1684, and various different tunes have been noted from many parts of England. The tune heard here was collected in Sussex by Ralph Vaughan Williams in May 1904. Philip Ledger, former Director of Music of King's College, Cambridge, reminds us of pealing bells in this 1986 arrangement.

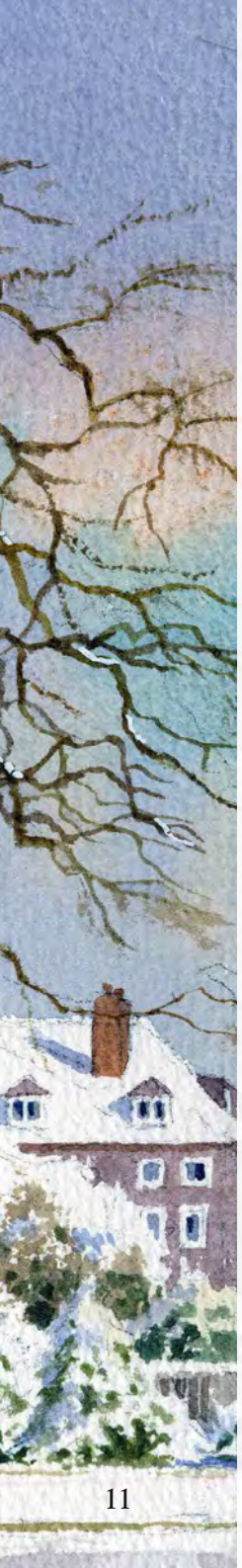
On Christmas night all Christians sing
To hear the news the angels bring.
News of great joy, news of great mirth,
News of our merciful king's birth.

Then why should men on earth be so sad,
Since our redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty?

When sin departs before his grace,
Then life and health come in its place.
Angels and men with joy may sing
All for to see the new-born king.

All out of darkness we have light,
Which made the angels sing this night:
Glory to God and peace to men,
Now and for evermore. Amen.

ANONYMOUS



13 Cantique de Noël ADOLPHE ADAM (1803–1856) NICHOLAS MADDEN *tenor*

Adolphe Adam was a prolific composer of operas and ballets (of which *Giselle* has remained well known). The *Cantique de Noël*, to a text by the wine merchant and poet Placide Cappeau, was first performed in 1847 to celebrate the renovation of the church organ at Roquemaure, near Avignon. The text poetically reflects on the birth of Jesus, as announced to the shepherds by the angel, and the redemption of sinful mankind.

Minuit, Chrétiens, c'est l'heure solennelle,
Où l'homme Dieu descendit jusqu'à nous
Pour effacer la tache originelle
Et de son Père arrêter le courroux.
Le monde entier tressaille d'espérance
À cette nuit qui lui donne un sauveur.
Peuple, à genoux, attends ta délivrance.
Noël, Noël, voici le Rédempteur,
Noël, Noël, voici le Rédempteur !

Midnight, Christians, is the solemn hour,
When God as man descended unto us
To erase the original stain
And to end the wrath of his Father.
The whole world thrills with hope
On this night that gives it a saviour.
Kneel, people, await your deliverance.
Christmas, Christmas, the redeemer is here,
Christmas, Christmas, the redeemer is here!

De notre foi que la lumière ardente
Nous guide tous au berceau de l'enfant,
Comme autrefois une étoile brillante
Y conduisit les chefs de l'Orient.
Le Roi des rois naît dans une humble crèche :
Puissants du jour, fiers de votre grandeur,
À votre orgueil, c'est de là qu'un Dieu prêche.
Courbez vos fronts devant le Rédempteur,
Courbez vos fronts devant le Rédempteur !

May the ardent light of our faith
Guide us all to the cradle of the infant,
As of old a shining star
Led the chiefs from the Orient there.
The King of kings is born in a humble manger;
O mighty ones of today, proud of your greatness,
It is to your pride that God preaches.
Bow your heads before the redeemer,
Bow your heads before the redeemer!

Le Rédempteur a brisé toute entrave :
La terre est libre, et le ciel est ouvert.
Il voit un frère où n'était qu'un esclave,
L'amour unit ceux qu'enchaînait le fer.
Qui lui dira notre reconnaissance,
C'est pour nous tous qu'il naît, qu'il souffre et meurt.
Peuple debout! Chante ta délivrance,
Noël, Noël, chantons le Rédempteur,
Noël, Noël, chantons le Rédempteur !

The redeemer has broken every fetter:
The earth is free, and heaven is open.
He sees a brother where there was only a slave,
Love unites those whom iron had chained.
Who will tell him of our gratitude,
It is for us all that he is born, he suffers and dies.
On your feet, people! Sing of your deliverance,
Christmas, Christmas, sing of the redeemer,
Christmas, Christmas, sing of the redeemer!

PLACIDE CAPPEAU (1808–1877)

14 Carol of the bells MYKOLA LEONTOVYCH (1877–1921)

Mykola Leontovych made an arrangement of the Ukrainian folksong *Shchedryk*, which became widely known from the early 1920s through the Ukrainian National Chorus's concert tours in Europe and the Americas. The original words told of a swallow that visits a household and proclaims the fruitful year to come. The American teacher and conductor Peter J Wilhousky, reminded of Christmas bells, wrote new verses to the music, and it is this version, published in 1936, that has gained enduring popularity.

Hark! How the bells, sweet silver bells,
All seem to say 'throw cares away'
Christmas is here, bringing good cheer,
To young and old, meek and the bold,
Ding, dong, ding, dong, that is their song,
With joyful ring, all carolling.
One seems to hear words of good cheer,
From everywhere, filling the air,
Oh how they pound, raising the sound,
O'er hill and dale, telling their tale,
Gaily they ring, while people sing
Songs of good cheer, Christmas is here!

Merry, merry, merry, merry Christmas!
Merry, merry, merry, merry Christmas!
On, on they send, on without end,
Their joyful tone to every home
Ding, dong, ding, dong.

PETER J WILHOUSKY (1902–1978)

15 Watts' cradle song RICHARD MADDEN (b1953) NICHOLAS PIERCE *treble*

The great nonconformist theologian, hymn-writer and minister Isaac Watts (1674–1748) left over 750 hymns. *A cradle hymn* is addressed to a new-born baby lying safe and warm, whose surroundings are contrasted with our Lord's bed of coarse hay, and the company of farm animals. The New Zealand composer and conductor Richard Madden has chosen four of Watts's original fourteen verses for his gently modal contemporary setting, published in 2013.

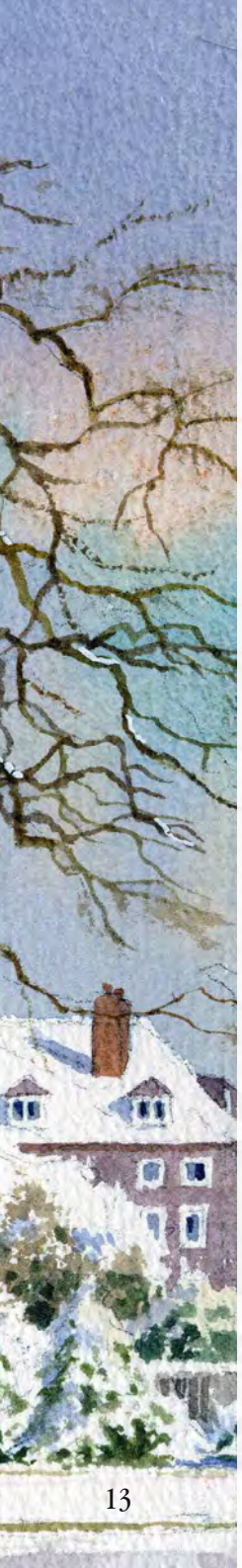
Hush! my dear, lie still and slumber,
Holy angels guard thy bed!
Heav'nly blessings without number
Gently falling on thy head.

Soft and easy is thy cradle;
Coarse and hard thy saviour lay,
When his birthplace was a stable
And his softest bed was hay.

Lo, he slumbers in his manger,
Where the horned oxen fed;
Peace, my darling, here's no danger,
Here's no ox a-near thy bed.

May'st thou live to know and fear him,
Trust and love him all thy days;
Then go dwell forever near him,
See his face, and sing his praise.

ISAAC WATTS (1674–1748)



16 I saw three ships TRADITIONAL arr. PHILIP LEDGER

Various suggestions have been advanced for the meaning of the 'three ships' in this much-loved carol. One is the legend of three ships bringing the remains of the wise men to Cologne Cathedral. The tune and words seem to have been familiar from the late Middle Ages, and were first printed together in a collection of Christmas Carols, *Ancient and Modern*, published by the antiquarian William Sandys in 1833. Sandys's extensive research and writings contributed to the renewal and reinvigoration of the celebration of Christmas in the mid-nineteenth century. Philip Ledger's sprightly arrangement for unaccompanied chorus dates from 1976.

I saw three ships come sailing in,
On Christmas Day, on Christmas Day,
I saw three ships come sailing in,
On Christmas Day in the morning.

And what was in those ships all three?
On Christmas Day …

Our Saviour Christ and his lady.
On Christmas Day …

Pray whither sailed those ships all three?
On Christmas Day …

O they sailed into Bethlehem,
On Christmas Day …

And all the bells on earth shall ring,
On Christmas Day …

And all the angels in heaven shall sing,
On Christmas Day …

And all the souls on earth shall sing.
On Christmas Day …

Then let us all rejoice amain!
On Christmas Day …

ANONYMOUS

17 Away in a manger WILLIAM JAMES KIRKPATRICK (1838–1921) arr. DAVID BRIGGS

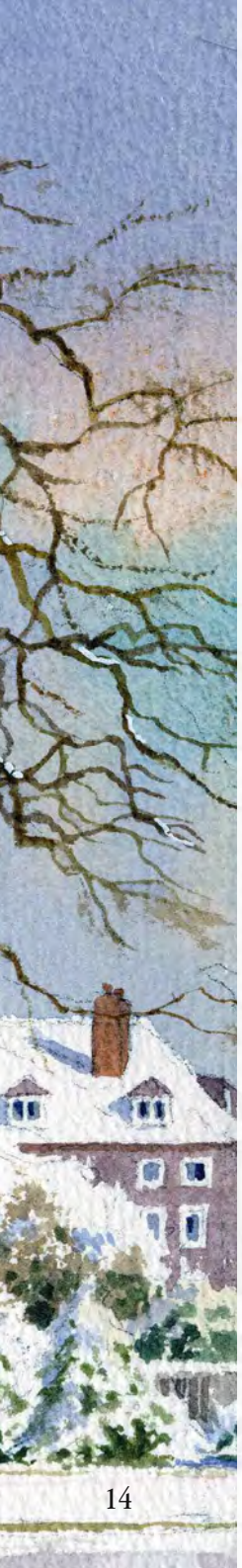
The authorship of these words is in some doubt, but it is certain that the familiar tune published in 1895 is by William J Kirkpatrick (1838–1921), whose family had emigrated from County Tyrone to Philadelphia. David Briggs's setting draws on his eclectic experience as an international organ recitalist: 'I wrote my arrangement of *Away in a manger* in 2006 as a gift celebrating my three daughters (Kerensa, Eloise and Miriam) and two nieces (Ellie and Rachel). It was first performed at my old parish church, St Mary's, Moseley, a suburb of Birmingham. I wrapped the original melody up in a post-impressionist harmonic language, saturated in garlic and one or two other exotic, succulent herbs!'

Away in a manger, no crib for a bed,
The little Lord Jesus lay down his sweet head.
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
The little Lord Jesus, no crying he makes.
I love thee, Lord Jesus! Look down from the sky
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask thee to stay
Close by me for ever, and love me, I pray.
Bless all the dear children in thy tender care,
And take us to heaven, to live with thee there.

TRADITIONAL



18 The seven joys of Mary

ANONYMOUS arr. WILLIAM WHITEHEAD ALEXIOS SHEPPARD *treble* ANDREW THOMPSON *baritone*

The various accounts of the acts of Jesus that gave joy to Mary may go back as far as the fourteenth century. The 'joys' refer to events throughout Christ's ministry, including his crucifixion, so originally the song was not specific to Christmas, but has come to be so through its inclusion in Christmas anthologies from the nineteenth century. William Whitehead composed his setting for Nicholas Shaw and the Choir of Lincoln's Inn Chapel, of which he is Associate Organist. He gives the traditional melody an appropriate twist by setting most of it in septuple rhythms, and continues the numeric symbolism by adding a voice for each of the first five verses.

The first good joy our Mary had,
It was the joy of one;
To see the blessed Jesus Christ
When he was first her son.
When he was first her son, good man:
And blessed may he be,
Both Father, Son, and Holy Ghost,
To all eternity.

The next good joy our Mary had,
It was the joy of two;
To see her own son Jesus Christ
To make the lame to go.
To make the lame to go, good man:
And blessed may he be,
Both Father, Son, and Holy Ghost,
To all eternity.

The next good joy our Mary had,
It was the joy of three;
To see her own son Jesus Christ
To make the blind to see.
To make the blind to see, good man:
And blessed may he be,
Both Father, Son, and Holy Ghost,
To all eternity.

The next good joy our Mary had,
It was the joy of four;
To see her own son Jesus Christ
To read the Bible o'er.
To read the Bible o'er, good man:
And blessed may he be,
Both Father, Son, and Holy Ghost,
To all eternity.

The next good joy our Mary had,
It was the joy of five;
To see her own son Jesus Christ
To raise the dead alive.
To raise the dead alive, good man:
And blessed may he be,
Both Father, Son, and Holy Ghost,
To all eternity.

The next good joy our Mary had,
It was the joy of six;
To see her own son Jesus Christ
To bear the crucifix.
To bear the crucifix, good man:
And blessed may he be,
Both Father, Son, and Holy Ghost,
To all eternity.

The next good joy our Mary had,
It was the joy of seven;
To see her own son Jesus Christ
To wear the crown of heaven.
To wear the crown of heaven, good man:
And blessed may he be … Amen.

ANONYMOUS

19 **Ecce advenit** PLAINSONG BEN ALDEN *cantor*

Like *Puer natus est nobis*, Byrd's setting of the Introit for Mass on the Feast of the Epiphany comes from the 1607 *Gradualia*. As well as adding brilliance to the texture, the two equal upper voices highlight significant elements of the text through repetition, as at 'Ecce', 'et potestas', and 'et imperium'. As is customary in the *Gradualia* the individual phrases of the Gloria are clearly delineated, while the 'et in saecula' is given particularly extended treatment.

Ecce advenit dominator Dominus:
et regnum in manu eius,
et potestas, et imperium.

Behold, the mighty Lord comes:
and the kingdom is in his hand,
and the power and authority.

from INTROIT AT MASS ON THE FEAST OF THE EPIPHANY

20 **Ecce advenit** WILLIAM BYRD (1539/40–1623) TIM TRAVERS-BROWN *alto* DOMINIC BLAND *tenor* ANDREW THOMPSON *baritone*

Ecce advenit dominator Dominus:
et regnum in manu eius,
et potestas, et imperium.
℣ Deus, iudicium tuum regi da:
et iustitiam tuam filio regis.

Behold, the mighty Lord comes:
and the kingdom is in his hand,
and the power and authority.
℣ *God, grant your wisdom to the king:*
and your justice to the son of the king.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

INTROIT AT MASS ON THE FEAST OF THE EPIPHANY; PSALM 71: 1

21 **The gracious gift** ALAN BULLARD (b1947)

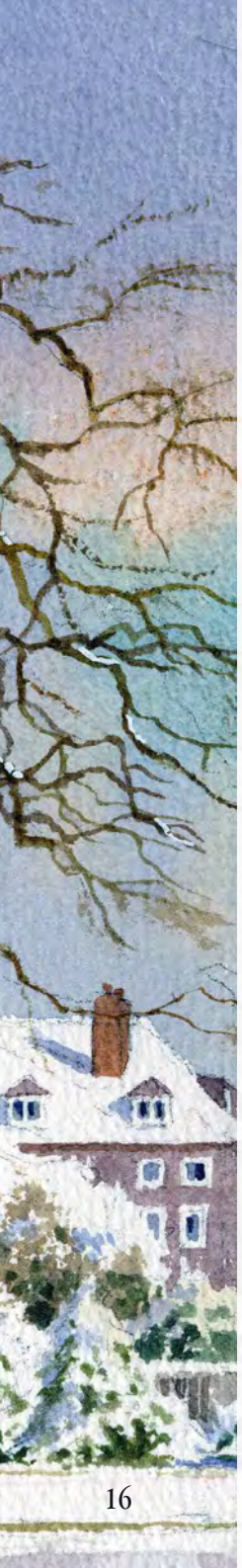
This cradle song comes from *Ane Compendious Buik of Godly and Spirituall Songis* (1567) by the Dundee brothers, James, John and Robert Wedderburn. 'Ane song of the birth of Christ, with the tune of Baw lula low [Balulalow]' is a verse translation of Luther's *Vom Himmel hoch*. The composer and teacher Alan Bullard has chosen to include the final stanza in his setting, which begins as a conventional doxology but then focuses on God's New Year gift. He writes: 'This flowing setting of the traditional sixteenth-century text gently pictures Mary rocking Jesus, a Christmas gift for humankind.'

O my dear heart, young Jesus sweet,
Prepare thy cradle in my spreet
And I shall rock thee in my heart
And nevermore from thee depart.

But I shall praise thee evermore
With songes sweet unto thy glor:
The knees of my heart shall I bow,
And sing that richt Balulalow.

Glory to God eternally,
Who gave his only Son for me,
The angels' joys for us to hear,
The gracious gift of this New Year.

attributed to JAMES, JOHN & ROBERT WEDDERBURN (*c*1567)



22 A gallery carol TRADITIONAL arr. REGINALD JACQUES

The words and tune of *A gallery carol* come from an old church gallery book found in Dorset, and published in 1919. West gallery bands and choirs were common before their replacement by organs and robed choirs in the mid-nineteenth century (as recounted in Thomas Hardy's *Under the Greenwood Tree*). The conductor and arranger Reginald Jacques (1894–1969) collaborated with David Willcocks on the first volume of *Carols for Choirs* (1961), from which this arrangement is taken.

Rejoice and be merry in songs and in mirth,
O praise our redeemer, all mortals on earth.
For this is the birthday of Jesus our king,
Who brought us salvation—his praises we'll sing.

A heavenly vision appeared in the sky;
Vast numbers of angels the shepherds did spy,
Proclaiming the birthday of Jesus our king,
Who brought us salvation—his praises we'll sing.

Likewise a bright star in the sky did appear,
Which led the wise men from the east to draw near;
They found the Messiah, sweet Jesus our king,
Who brought us salvation—his praises we'll sing.

And when they were come, they their treasures unfold,
And unto him offered myrrh, incense and gold.
So blessed for ever be Jesus our king,
Who brought us salvation—his praises we'll sing.

ANONYMOUS

23 Bethlehem Down PETER WARLOCK (1894–1930)

It is of course customary to celebrate Christmas with feasting in its various forms. So it was that Peter Warlock and his friend the poet, journalist and wine merchant Bruce Blunt planned to mark the Christmas of 1927 in their usual way, with an 'immortal carouse'. Since they were short of funds, they entered *Bethlehem Down*, composed on Christmas Eve, into the *Daily Telegraph* carol competition, which it won. Blunt's imagery couples the pastoral idyll of a shepherd's song with the spices, gold and myrrh brought by the wise men, but here foreshadowing our Lord's destiny. The result is some of Warlock's most poignant music.

'When he is king we will give him the kings' gifts,
Myrrh for its sweetness, and gold for a crown,
Beautiful robes', said the young girl to Joseph,
Fair with her firstborn on Bethlehem Down.

Bethlehem Down is full of the starlight—
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music
Songs of a shepherd by Bethlehem fold.

When he is king they will clothe him in grave-sheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary
Sleeping so lightly on Bethlehem Down.

Here he has peace and a short while for dreaming,
Close-huddled oxen to keep him from cold,
Mary for love, and for lullaby music
Songs of a shepherd by Bethlehem fold.

BRUCE BLUNT (1899–1957)

24 Nowell sing we MATTHEW MARTIN (b1976)

Matthew Martin is currently Director of Music at Keble College, Oxford, and is rapidly establishing himself as a versatile composer of choral and instrumental music. His exuberant writing for choir and organ reveals his mastery of these idioms in this spiky setting of a fifteenth-century macaronic carol, written in a mixture of Middle English and Latin. It was commissioned for the 2014 Festival of Nine Lessons and Carols in York Minster.

Nowell sing we, both all and some;
Now Rex pacificus is come.

Exortum est in love and lysse;
Now Christ his grace he gan us gysse,
And with his body bought us bliss,
Both all and some.
Nowell sing we …

De fructu ventris of Mary bright,
Both God and man in her alight,
Out of disease he did us dight,
Both all and some.
Nowell sing we …

Puer natus to us was sent,
To bliss us bought, fro bale us blent,
Both all and some.
Nowell sing we …

Lux fulgebit with love and light,
In Mary mild his pennon bright,
In her took kind with many might,
Both all and some.
Nowell sing we, Nowell!

Gloria tibi ay and bliss:
God unto his grace he us wysse,
The rent of heaven that we not miss,
Both all and some.
Nowell sing we …

ANONYMOUS (fifteenth century)

Let us sing Nowell, each and every one,
now the King of Peace is with us.

Love and comfort have appeared,
now Christ has granted us grace,
and with his body redeemed us,
each and every one.
Let us sing Nowell …

By the fruit of the womb of radiant Mary,
God and man descended in her;
he took us out of torment,
each and every one.
Let us sing Nowell …

Born as a boy he was sent to us,
redeemed us, delivered us from evil,
each and every one.
Let us sing Nowell …

The light will shine with love's brightness.
In gentle Mary he raised his flag,
took on human nature and strength,
each and every one.
Let us sing Nowell!

Glory to you for ever, and joy;
God has made his grace known to us
so that we shall not lose our heavenly home,
each and every one.
Let us sing Nowell …

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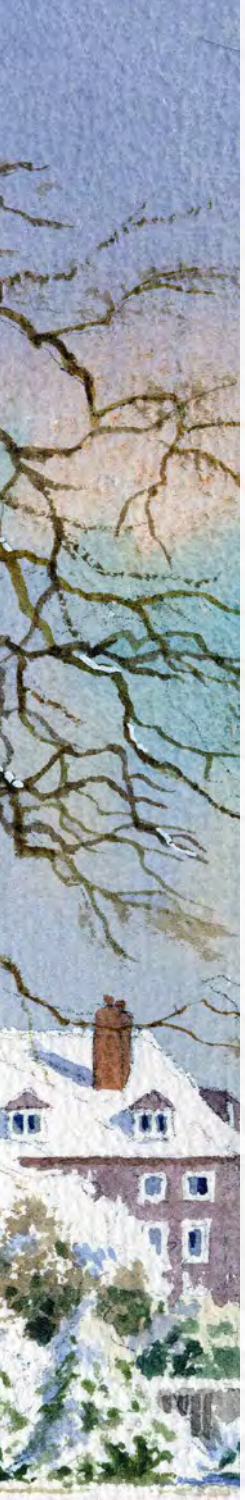


THE CHOIR OF ST GEORGE'S CHAPEL, WINDSOR CASTLE

The Choir of St George's Chapel, Windsor Castle, has been in existence since 1348 and, with the exception of the Commonwealth period (1649–60), has sung services in the Chapel continuously since then. The Choir is made up of choristers, aged between eight and thirteen, who are all educated at St George's School, and who receive a generous scholarship from the Dean and Canons. The lay clerks are selected by audition, and are professionally trained singers in their own right.

During term time the Choir sings three services on Sundays, and one service every weekday except Wednesday; in this way it is able to draw upon a large repertoire of music from all ages and traditions. Members of the public are always welcome to hear the Choir at these regular services, details of which can be found on the Chapel website: *www.stgeorges-windsor.org*.

The Choir sings regularly in the presence of Her Majesty The Queen and other members of the Royal Family, at annual events such as the Garter service, special services such as Royal Maundy, and family occasions both solemn and celebratory. In 2018 this included the great privilege of singing at two royal weddings in St George's Chapel: for TRH The Duke and Duchess of Sussex in May, and for HRH Princess Eugenie and Mr Jack Brooksbank in October. Beyond its liturgical duties the Choir brings the sound of St George's to wider audiences through concerts, recordings, broadcasts and tours.

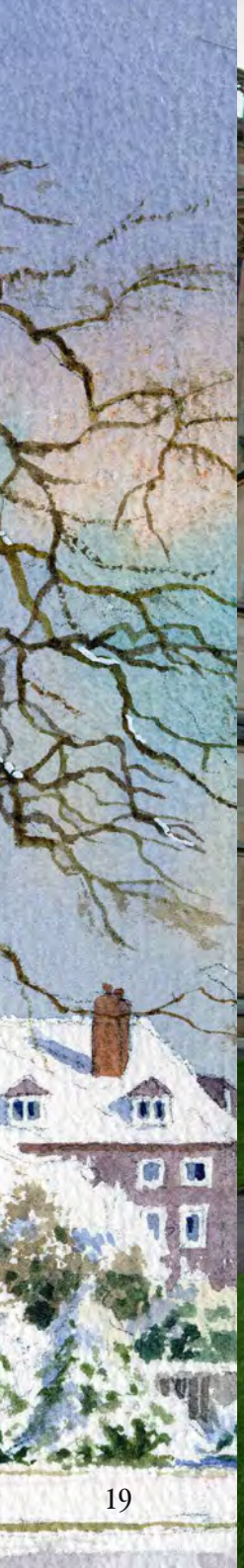
THE CHOIR OF ST GEORGE'S CHAPEL, WINDSOR CASTLE

treble Carl Adekola, Elliot Dudko, Keiran Evans, James Fearon, Sebastien Harper, Nathan Mcharo, Leo Mills, Nicholas Pierce, Matthew Ryland, Alexios Sheppard, Yann Sobaszek, Laurence Trentham

alto Daniel Brittain, Tim Carleston, Tom Lilburn, Tim Travers-Brown

tenor Ben Alden, Dominic Bland, Nicholas Madden, David Manners

bass William Gaunt, Oliver Hunt, Andrew Thompson, Simon Whiteley



The Choir of St George's Chapel, Windsor Castle
© Dean and Canons of Windsor
photograph by Gill Heppell

JAMES VIVIAN

James Vivian is Director of Music at St George's Chapel, Windsor Castle, a position he took up in September 2013. Prior to this he was a member of the Music Department of the Temple Church in London for seventeen years; under his direction the Choir recorded, broadcast, and performed in festivals such as Aldeburgh. He was educated at King's College, Cambridge, where he held the prestigious Dr AH Mann Organ Scholarship and was a prize-winner in the Fellowship examination of the Royal College of Organists. As an organist and conductor, James has appeared in many festivals including the BBC Proms, Aldeburgh, the Three Choirs Festival, Choral at Cadogan, and the Lincoln Festival in New York City. He has worked with the BBC Singers, Holst Singers, Polyphony and the Aurora Orchestra, and has played recitals and concerts throughout the world (including Japan, Brazil, South Africa, USA, Bermuda and Europe). He has also been an examiner for the Royal College of Organists and Royal Academy of Music and has broadcast on many national radio stations as a soloist. James has recorded with labels such as Decca, Signum Classics, Priory, Sony BMG, EMI and Hyperion.

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Some other Christmas music available from Hyperion

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WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

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BBC MUSIC MAGAZINE CHRISTMAS CHOICE

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NEW

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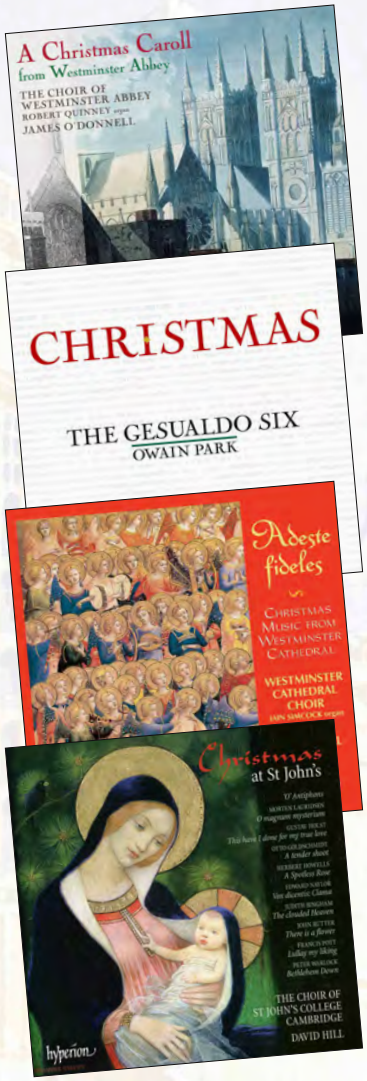
'The John's choir, fielding what sounds like a vintage crop of trebles, sings throughout with its trademark mixture of refinement and gutsy energy' (*The Daily Telegraph*) 'This recording holds some of the most exquisite choral singing I have ever heard' (*American Record Guide*)



WINDSOR CASTLE
HONI·SOIT·QUI·MAL·Y·PENSE
COLLEGE OF ST GEORGE

Recorded in St Matthew's Church, Northampton, on 27 June 2018 (accompanied works)
and All Hallows, Gospel Oak, London, on 28 & 29 June 2018
Recording Engineer DAVID HINITT
Recording Producer ADRIAN PEACOCK
Booklet Editor TODD HARRIS
Executive Producers SIMON PERRY, PERDITA ANDREW
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